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# *The* ART NEWS

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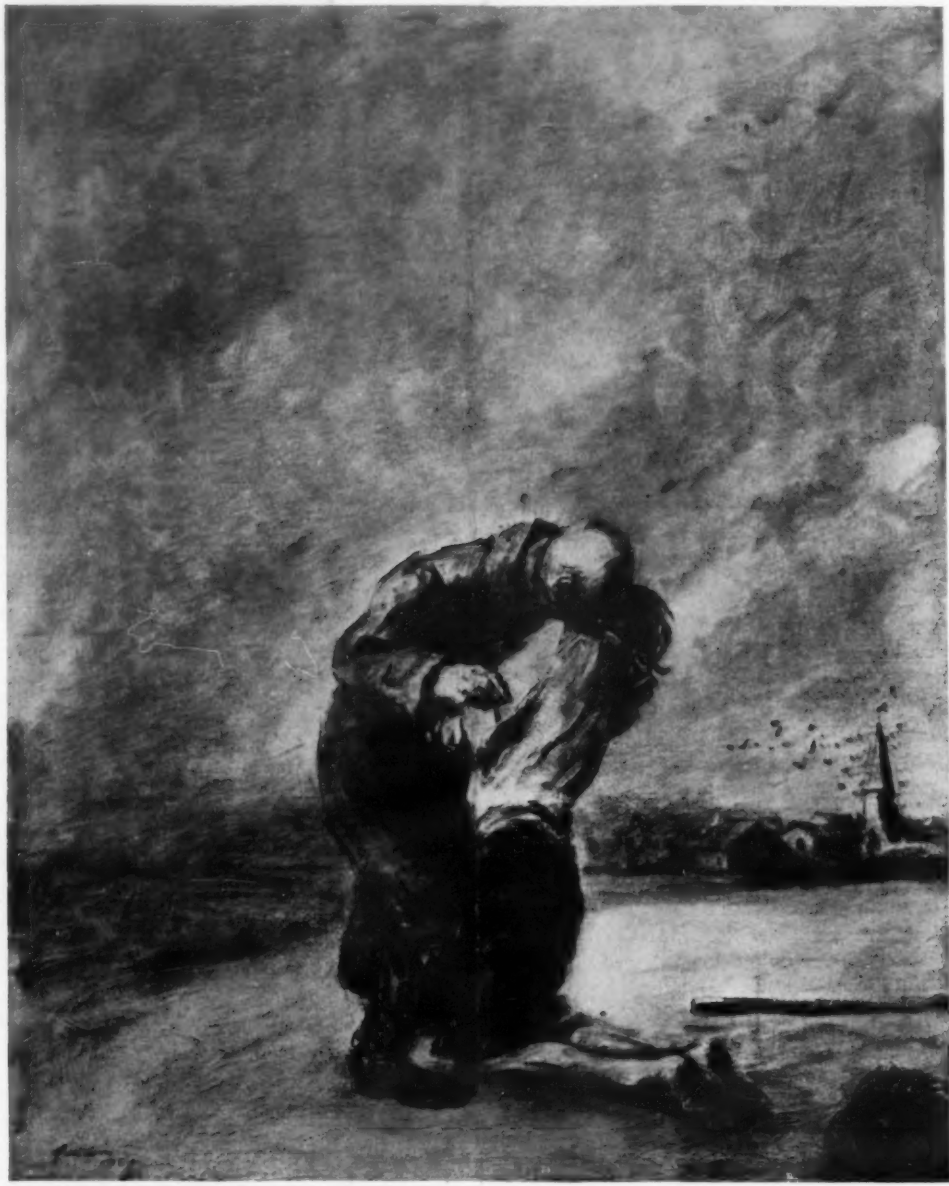
"LE RETOUR AU FOYER"

JEAN-LOUIS FORAIN

*Included in the loan exhibition of this artist's work from the collection of Albert H. Wiggin, Esq., at the Grand Central Art Galleries, New York*

PRICE 25 CENTS





"LE RETOUR DE L'ENFANT PRODIGE"

By JEAN-LOUIS FORAIN

*Loan Exhibition of*

**ETCHINGS, LITHOGRAPHS, DRAWINGS,  
WATERCOLORS and PAINTINGS**

*by*

**JEAN-LOUIS FORAIN**

(1852-1931)

*From the Collection of Albert H. Wiggin, Esq.*

*Until February 8th*

*Exhibition of*

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JANUARY 21, 1933

## Forains Lent by A.H. Wiggins Seen At Grand Central

**Important Collection of the French Master's Work in Many Mediums Reveals the Authority of His Style.**

The Albert H. Wiggins Collection of Forain paintings, prints and drawings, conceded by authorities as the finest and most complete group of works by this French artist to be met with today, is being exhibited at the Grand Central Galleries. Mr. Wiggins, one of our less ostentatious collectors, comes upon the scene with an almost dramatic effectiveness. While he has been long known to the print dealers of the town, his sudden appearance in the art world at large as a de luxe collector of Forain is quite a telling bit of showmanship. Besides being one of the notables of the local banking world, he must now step up and take a bow for having made such a thorough compilation of the works of Jean-Louis Forain, who, as everyone knows, is one of the most popular of the XIXth century French artists.

While Forain died only two years ago he belongs strictly to the epoch of Degas and Daumier and Whistler. While the final flare-up of his etching period occurred during the years 1908 and 1910 (he continued, however, to produce some fifty plates in the succeeding years up to the time of his death), yet his work has little or no relation to the XXth century, in either style or sentiment. He dealt with life objectively, caring little for manner or treatment so long as what came from his hand had the requisite pictorial bite and veracity to nature. Indeed, H. J. L. Wright in his foreword to the catalog says that when Forain was questioned concerning his reaction to the great war, he replied: "Je l'ai vue." Even in his imaginative subjects like the various Biblical episodes, he seems to "have seen," so vividly have the events of the Saviour's life come to pass at his hand.

Passing through the various rooms given over to this exhibition of Forain's genius—there are some two hundred and seventy items listed—one finds him ever the student of humanity, from his early boulevardier days up to the final plates of religious preoccupations. All the familiar etchings are here in all manner of rare and important states and stages, and there is a remarkably full list of the lithographic subjects that came from his fertile mind so readily and with such trenchant authority. As revealing as anything in the exhibition are the many delightful water color studies, rendered with a greater regard for pictorial values than is usual with this humanitarian artist—sketches in which he has touched off an episode with flashes of insight and calligraphic intensity. Certainly he kept his work surcharged with that same feeling of life that animated him throughout his crowded career.

Forain put all this into a few succinct lines when he wrote of himself in his illustrated journal *Fifre* (in 1889): "To relate everybody's life, to show the ridicule of certain sorrows, the sadness of many joys and to uncover brutally at times—in what hypo-

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BEAUTIFUL DELLA ROBBIA BAS-RELIEF

This example, modelled after the original marble by Benedetto da Majano in the Strozzi tomb in Santa Maria Novella in Florence, has recently been secured by an important New York collector from French & Company, Inc.

ITALIAN, CIRCA 1500-1510

## DOWNTOWN SHOWS KARFIOL'S WORK

After an absence of some six years from the local galleries, at least as far as one-man shows are concerned, Bernard Karfiol reappears with a generous budget of paintings and drawings, this time at the Downtown Gallery. Here we see the Karfiol of today—mature, robust, master of his métier—a very different painter altogether from the dreamy, poetic Karfiol who gave us those early, haunting visions of Picaso-like waifs and underlings. He has come to be perhaps our most glamorous painter of the nude, one of the few contemporary artists who specialize in this field.

The canvases that Mrs. Halpert has hung in her main gallery form an imposing document testifying quite as much to the vitality of the younger generation of American painters as to Mr. Karfiol's individual talents. The large figure painting entitled "Girl in Red Pajamas," which I believe the artist considers his most important work to date, is liberally couched in those warm chromatics that so readily characterize his flesh painting today.

The Karfiol palette has passed through the early grays and cool browns into a more ochreous, sensuous scheme of coloring. His actual handling of pigment has produced a finer, richer impasto, but at the same time is enlivened with a more sportive directional line, as is so well exemplified in the little figure with yellow shawl from the Rockefeller Collection.

It is indeed a fine state of affairs when an artist gets a workable combination of paint that can run thin and thick at the same time. Velasquez had this special method of pigmentation down to a fine point, and Matisse is something of a modern wonder at the

## What Has Become Of Frank Munsey's Princely Bequest?

The recently issued report of the Metropolitan Museum of Art states that only through diverting to administrative expenses the income of "practically every available unrestricted fund, including that of the Munsey bequest," was it able to balance its budget for the past year, thus curtailing greatly the museum's purchases. It will be remembered that when Mr. Munsey's great gift to the Metropolitan was made public in 1926, it was estimated at approximately \$40,000,000. Although there has undoubtedly been some depreciation in this amount since the settlement of the estate, the magnitude of the late publisher's donation should have freed the Metropolitan from all financial worries, and made it possible to strengthen their weak departments by outstanding acquisitions. We can only inquire "What has become of the Munsey millions?"

same game. I liked particularly "The Bathers" with figures spread out Cezanne-like under the trees, and the two large landscapes are also quite on a par with the figure work.

## FRICK MUSEUM TO OPEN NEXT YEAR

The great Frick art collection, generally regarded as one of the most important private aggregations of paintings in the world, housed in the Chateau at Fifth Avenue and 71st Street, will be open to the public in about a year, according to an announcement of the trustees made on January 19. It was further stated that after more than a year of planning and organization, the directors are ready to start the alterations necessary to convert the Chateau from a private home into a museum. Mr. John Russell Pope has been retained as the architect for these changes. Formal announcement was also made this week that Mr. Frederick Mortimer Clapp, who acted in an advisory capacity last year, has been appointed organizing director of the museum. It was likewise indicated that he would continue in this capacity after the opening of the collection to the public. Mr. Clapp is well known through his many activities, chief among them being his recent work at the University of Pittsburgh.

The treasures of the Frick collection are well known to connoisseurs and were dealt with in detail in *The Art News* at the time of their owner's death, when the terms of his will were also published in full. However, the trustees have within recent years added several masterpieces to the Frick holdings, the most notable of these being one of the four Duccios from the Benson collection which they secured six years ago for a sum reported to be approximately \$400,000. The work of Miss Helen Clay Frick, in cataloguing the treasures of the gallery and in establishing the Frick art and reference library, is well known to the public.

## Enlarged Toledo Museum Opened On January 10

**Completed Building, Tripled in Size by Two New Wings, Now Ranks as One of the Six Largest in America**

TOLEDO.—On January 10, the enlarged Toledo Museum, now tripled in size by the addition of two new wings, had its formal opening for members. This important expansion, through which the museum now ranks as one of the six largest in America, was made possible by the bequests of its founder, Edward Drummond Libbey and by gifts from his widow, totalling two million dollars.

The completed building, with its added units, has resulted in an edifice of great beauty, designed in line with the best modern theories by Edward B. Green, of Green & Wick who were the architects of the Albright Gallery in Buffalo. Constructed in the main of Vermont marble, the entire structure has been planned with a special eye to the harmonious relation of various units and is characterized by the director, Blake More-Goodwin, as "a XXth century conception of what a Greek architect might have designed." The additions erected at each side of the central building give adequate space for the expansion of the collections, greatly enlarged quarters for the School of Design and other educational work and a spacious concert hall, which is known as the Peristyle. It is indeed a remarkable commentary upon the phenomenal growth of interest in art in the Middle West to realize that it was only thirty years ago that Toledo first commenced its activities in a rented store room where small exhibits were held from time to time.

The facade of the museum presents a strong relationship of rectangular masses, happily contrasted with the more delicate theme of entrance porticoes, while the repetition in three colonnades gives vivacity of light and dark. The harmonious proportion and unity of spirit are the result of the continuous attention of one architect, Mr. Edward B. Green, who designed the Central unit in 1908 and at that time outlined facades for future additions. This sustained foresight culminated in the completion of a structure in 1933 which now comprises more than eight acres of floor space, two of which are devoted to exhibition galleries.

The building has been constructed along the most practical and most economical lines, containing no waste space. A considerable part of the area allotted to museum galleries has been left in great open spaces unencumbered by dividing walls, so that as time progresses and needs arise that cannot be foreseen, rooms can be finished to accommodate them. It is the belief of museum officials that too vast a structure tends towards the confusion and bewilderment of the visitor, and that collections

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## Enlarged Toledo Museum Opened

(Continued from page 3)

should grow in quality rather than in quantity. It is therefore the hope of the directors, to display in spacious arrangement, a comparatively few well chosen works of art, so that the eye and mind of the visitor may not be unduly wearied.

The interior, as now completed, will contain thirty-five galleries on the main floor; twelve classrooms on the ground floor; the library with its adjacent stack rooms and work rooms; the Peristyle with its many appurtenances including the Pronaos; the auditorium, the lecture hall, and numerous work and storage rooms, which last are on the ground floor. Besides the Peristyle, the principal features of the building are the Sculpture Court, which existed in the original unit opened in 1912; the Gothic Hall; the Auditorium and Lecture Room, which were completed in 1926; the Classic Court and the Mediaeval Cloister which were constructed during the last building operation.

The Classic Court, which connects the concert hall with the central unit is a vast gallery of Hoosier sandstone, and its majestic columns are of early Doric measurements. This important new architectural feature forms a perfect setting for the world famous Libbey collection of ancient glass of Egyptian, Roman, early Christian, Syrian and Saracenic workmanship. The Mediaeval Cloister joins the museum's most important art collections, and its chaste beauty approximates an outdoor courtyard. Special features are the arcade from the Abbey of Saint Pons de Thomieres, illustrating French Romanesque sculpture and architecture of the XIIIth century, and capitols, columns and arches from the Abbey of Pontaut, which exemplify the transition between Romanesque forms and the early Gothic pointed arches of the XIVth and XVth centuries. In the Gothic Gallery, where the windows are of XIVth and XVth century stained glass, the gray stone walls form a suitable background for such outstanding pieces in the museum's collection as a Flemish tapestry, a French XIIIth century figure of Christ, and other Gothic sculptures. Further to be mentioned are the Egyptian Gallery, where much of the collection was presented by Edward Drummond Libbey, and the Oriental Gallery devoted solely to works from China, Japan and India.

Turning to the galleries devoted to painting, one finds the great national schools finely represented, both through the bequests of Mr. Libbey, and by masterpieces of the English, French, Dutch and American schools in the Arthur J. Secor collection, to which a separate gallery is devoted. There is, furthermore, the Maurice A. Scott Gallery of American art, presented by Florence Scott Libbey in memory of her father. Here the sequence progresses from Stuart, West and Copley to artists living today. The ground floor corridors also



THE LANSDOWNE "AMAZON"

This world famous statue, recently presented to the Metropolitan Museum by John D. Rockefeller, Jr., was secured through the Brummer Galleries, who purchased the figure at the Lansdowne sale at Christie's in 1930, where it attained the highest price in the auction.

provide ideal exhibition facilities, with lighting concealed behind glass ceiling panels. This system, which was designed especially for Toledo, floods the walls for perfect visibility. It is likewise interesting to note that the three hundred year old Swiss room, which was transported to the museum a few years ago, when its contents were purchased by Mrs. Nettie Poe Ketcham, has been moved into a new and more effective setting.

It is well known that Toledo has been a pioneer in adopting the theory of art education on a large scale, and hence the completion of its remarkably equipped new wings will be of especial benefit in furthering this val-

uable work. Founded at a time when art museums were a rarity outside of Europe, its progressive policies, particularly in the realm of art education, rapidly won not only national, but international recognition. To the foresight of Mr. Libbey, who insisted that such an institution must play an active rather than a passive part in the life of a community, is attributed much of the prestige which the Toledo Museum of Art enjoys today.

The inaugural ceremonies, which were attended by many leaders in the world of art, featured a concert by the Philadelphia Symphony Orchestra, under the leadership of Leopold Stokowski in the Peristyle.

## Lansdowne Amazon Given by Rockefeller to Metropolitan

The Metropolitan Museum of Art has just acquired through the generosity of Mr. John D. Rockefeller, Jr., the famous "Lansdowne Amazon," an exceptionally fine Roman copy of an original Greek marble of about 440 to 430 B. C., probably by Polykleitos. This statue, it will be recalled, brought \$141,750, the highest price in the dispersal, when it was sold to Mr. Joseph Brummer in London in 1930 at the time of the auction at Christie's.

The Amazon is represented dressed in a short, gracefully draped tunic, resting her left arm on a pillar and with the right raised over the head. The height is 6 ft. 4½ inches. Various restorations made on the figure date from the XVIIIth century, but the Metropolitan, after coming into possession of the marble, removed the work of an earlier restorer, in which the left hand was reconstructed grasping a scroll, and substituted a plaster cast of the hand drooping downward, following the copy of the same piece in the Berlin museum. In referring to this Berlin copy, Miss Gisela M. Richter of the Metropolitan ranks it as the only other copy that is comparable in execution and preservation with the Lansdowne Amazon.

The history of the statue, which for nearly one hundred and fifty years remained in the Lansdowne collection, is an interesting one. Its discovery in 1771 in Tor Columbaro on the Appian Way is reported in various records. At

any rate, sometime between 1771 and 1775, the figure became a part of the collection of Lord Shelburne, later the first Marquis of Lansdowne, who was aided in assembling important works of Greek and Roman art by the well known Scottish painter and explorer, Gavin Hamilton. It will be remembered by readers of THE ART NEWS that when the marbles were sold in 1930 for a grand total of \$342,150 they were considered to comprise the most important aggregation of the kind ever offered in public sale in England.

The classical department has also been enriched through its January acquisitions by another important classical work, a Greek bronze statuette of the IVth century B. C. This piece, which is known as the Haviland bronze, is on view in the 7th classical room as an anonymous loan. Miss Richter describes it as "one of the finest bronze statuettes of the 4th century B. C. that have survived, being noteworthy both for its size and for the excellence of its execution." The statuette is 18 ins. in height.

Another interesting acquisition which has just been placed on view at the Metropolitan is a Spanish XVth century retablo, which authorities believe has been reconstructed in its original form from a series of tempera painted panels, formerly shown as separate units in the Cloisters. James J. Rorimer, Curator of the Decorative Arts Department of the Metropolitan, holds that the retablo became scattered during the religious wars in Spain, when many similar specimens were destroyed.

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## EXHIBITIONS IN NEW YORK

GARDNER HALE

"TWO SUPREME  
ETCHERS"

Knoedler Galleries

Work by Gardner Hale, the well known American mural painter, has been hung at the Knoedler Galleries in a memorial exhibition which stresses the lighter side of his painting career, which developed in later years. There are certain paintings, particularly the two San Gemignano scenes of 1922, that show his earlier, heavier style of painting, and there are one or two very early water colors that date as far back as 1906. But for the most part the exhibition gives us the Gardner Hale of the last two or three years of his life, when he was painting swift and summary water colors of New England woods and lakes. Here his talents seem to come into a new conditioning. Such handsome studies as the two Moosehead Lake subjects are top-notch work in this medium, and his fine feeling for naturalistic landscape comes into play in various intricate studies of woods and foliage. A large ornamental screen of "New York" done on a gold ground is a further example of his decorative talents on a broader scale. However, in his sketch for a Washington Bicentennial mural Hale failed, as did most of the other artists implicated in celebrating this recent American festival, in realizing the pictorial possibilities of this stirring chapter in our history.

Gardner Hale played an important part in restoring the art of fresco painting to favor in this country, and there are many decorations in various residences and buildings in and about this city that will long continue to bear eloquent testimony to his ample gifts as decorator and painter. Frank Crowninshield, in a word of appreciation in the catalog, says: "In everything he did, the spirit of decoration was emphasized, his special awareness of rhythm, of movement and form, imbuing even the easel pictures with a highly decorative quality."

In an adjoining gallery, Fitzroy Carrington has staged an interesting and challenging print show under the sumptuous, though somewhat confusing heading of "Two Supreme Etchers." Webster, who is not to be taken lightly at any time, makes it difficult to accept more than one supreme artist at a time, no matter how close the race may seem



"FLORENCE" (1906)

By GARDNER HALE

Included in the artist's memorial exhibition now on view at the Knoedler Galleries.

to be. Doubtless it was Mr. Carrington's intention to catch us in the toils of his challenging comparison and to make us do a little thinking on our own account for once. At any rate, he has ranged alongside each other those two masters of the copper plate, Rembrandt and Whistler, and in many cases has found unusually close comparisons, even as to subject matter and detail of pattern and coloring. The show is rich in fine examples of both these marvels of the art of etching and is well worth a special trip to Knoedler's.

HENRY BILLINGS

Marie Harriman Gallery

The first one-man show that Henry Billings has held since his spectacular display of mechanistic panels at the Squibb Building some seasons back is now to be seen at Marie Harriman's galleries, and it is pleasant to record that this young American painter has gone ahead by proverbial leaps and

(Continued on page 6)



Louis XVI gold Snuff Box, with panels of lapis and mauve enamel. Gouache painting, in lid, of Cupid asleep. Paris, 1782.



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## HENRY BILLINGS

(Continued from page 5)

bounds. Only one of the present group of paintings shows any affiliation with his earlier style. Today Mr. Billings has come into what might be called his pictorial own, and he has worked out a technical procedure that matches his decorative instincts to a rare degree. He paints on gesso grounds, much as the early Italian masters did and in this way keeps to a clear, crisp style of delineation as well as constantly maintaining a luminosity that is rare today in the local studios.

His subject matter has taken a slightly sur-realistic tinge, sufficient to point up his patterns without involving the spectator in too many Freudian complications. Even as it is, I heard various visitors on the opening afternoon of the exhibit audibly wondering what this meant and that, but as no one seemed to know, it was all put down to the general playfulness of the modern mind along pictorial lines. Mr. Billings has done some salty panels that are racy and smartly composed, his "Fish Net" with hanging red wooden tags and other accessories of a New England wharf serving his decorative instincts admirably. I also liked the wharf scene with the fisherman and his ropes. "The Descent" is one of Mr. Billings' most ambitious inventions and comes off surprisingly well, although I was a little puzzled over the apparent indifference displayed by the foreground figure at the sudden apparition of a parachute descending at his very feet. Mr. Billings is lucky to have worked out so fine a technical receipt, and I feel sure that it will stand him in good stead.

E. BARNARD LINTOTT  
THOMAS ROWLANDSON

Reinhardt Galleries

"People as They Are" is a tag that might well be appended to the announcement of E. Barnard Lintott's exhibition of portraits now current at the Reinhardt Galleries, for the artist's powers in this field yield a certain quality that makes such a show a direct service to those who are still uncertain about whom to have for their portrait. He achieves a certain balance of qualities that enables the sitter to emerge "as is," with a fine familiarity and with no loss of individuality. Mr. Lintott does not aim primarily at making his sitter a fashionable figure-plate, nor does he embalm his subject in any of the swaddling clothes of the conventional presentation portrait. He works into his likenesses enough of the person in question to still instantly that family cry for "likeness," and he also manages to convey a sense of good taste that keeps the whole affair riding on an even keel. One might say that he gives to his portrait work a certain fireside touch that makes it at once livable and yet presentable to the world at large as a document of pictorial importance.

Among the many sitters who appear in this exhibition "as they are" may be mentioned Mrs. Gardner Hale, Mrs. Harold Sterner, Mrs. Edwin Alden Jewell, Mrs. Howard Linn, Chester Dale, Leslie Howard, Mrs. Paul Bartlett, Miss Eleanor Lambert (who next to Lincoln Kirstein, is probably the most widely portraited young person

in town) and Mrs. Thelma Cudlip Grosvenor. To those who think of Mr. Lintott primarily as a flower painter or as a water colorist, cleverly combining the older English water color traditions with modern feeling for smarter tempo and accent, it will be a pleasant revelation to find him such a friendly, able and consoling portraitist.

A group of original drawings by Thomas Rowlandson is also on view at the Reinhardt Galleries, perhaps the finest selection of his works that this town has even been privileged to see. Most of them are large sized scenes, filled with groups of figures all whipped together in that special way Rowlandson had. "The Rag Fair," "A Squall in Hyde Park," "The Amorous Turk," "Ascent of a Balloon, Westminster," and "Gouty Gulston, the Antiquarian," might be mentioned as among the outstanding items in this notable collection.

LUIGI LUCIONI  
GEORGE DAVIDSON

Ferargil Galleries

Each year seems to bring a new vitality to the work of Luigi Lucioni, perhaps the most dexterous of our contemporary still-life painters. Equipped with an eagle eye for form and texture, and with as cunning a hand as any devotee of the Apelles school of painting could desire, Mr. Lucioni continues to turn out representations of still-life that are completely mystifying as to facture and foundation. They dazzle with their virtuosity and charm, and with their apparent simplicity of effect. In the department of landscape, Mr. Lu-

cioni has made his most distinct advance, and he now brings to his New England vistas a greater vitality, a more definite sense of pattern and a more modern sense of pictorial punch than heretofore. Mr. Lucioni has been content in the past to wander happily in a never-ending maze of detail, but things seem to be shaping up for him now, and I suspect he will continue to advance in this department as the years roll by. His "Main Street," a green, summer tunnel of handsome Vermont elms, is something of a tour de force in foliage painting, and several of the little hillside views with red barns come off with great success. Probably the most popular picture in the exhibition will be the Portrait of Giovanni Martinelli, done with all the artist's rare command of detail and textures, "a memorable speaking likeness" if ever there was one.

At present Mr. Lucioni's portrait work is somewhat wanting in liveliness of touch and in that enkindling warmth of characterization that makes a portrait "come off" in the best sense of the word. With complete deference to his technical accomplishments and aesthetic perceptions, I suggest that he pay some attention to the way Cezanne has managed his figure work. I also think the present display of canvases by Georgia O'Keeffe at An American Place might suggest to Mr. Lucioni the importance of maintaining large clear patterns and outlines. Outside of these two points I am well content to leave this clever young painter to his own very considerable devices.

Drawings by George Davidson are also on view at the Ferargil Galleries, drawings that display this American mural painter in intimate and communicating mood. Glamorous woodland

scenes with attendant nymphs form the burden of this pictorial display, themes that definitely lend themselves to enlargement and color amplification. Although his early mural training was among the Italian masters, Mr. Davidson appears to have evolved a way of composition and surface treatment that is distinctly his own.

## FORAIN COLLECTION

Grand Central Galleries

(Continued from page 3)

critical manner Vice tends to manifest itself in us: this is my project. Being a fantastic searcher, I will go everywhere, endeavoring to depict impressions and emotions experienced with a clean and quick stroke as sincerely as possible. Always cheerful, often ironical, such lines will aim at contemporary oddities. . . . I am of the opinion that it is quite sufficient for an artist to study his times, in order to be interesting and captivating."

According to his own receipt will he be judged. As one of the great line of French artists indispensable to the French tradition in art, Forain has hardly a place, but as one of France's important listening posts along the great humanitarian route, he will always be ranked among the highest. It merely happened that he chose to record his impressions in line, rather than in words. As a master of the etched line, he will also have a high place, and in this Wiggins collection one has a splendid opportunity of seeing how completely Forain made use of this difficult medium.

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## MANHATTAN CRUISES

Among the various schemes afoot to help those practitioners of the fine arts whose means of livelihood have been swept away by the cruel course of our economic disturbances "Manhattan Cruises" appears to have within itself the germs of much solace and success. Planned by members of the Women's Division of the Architects' Emergency Committee, these cruises are intended for limited groups of people desirous of exploring the artistic and unusual aspects of the city with guides or captains capable of instructing them in the various aspects of the particular tour. Thus the unemployed architects will be given an opportunity to extend their valuable knowledge concerning architectural problems and monuments to their temporary travelling mates, for which service they will receive a modest fee, sufficient to tide them over for the nonce.

This is only another manifestation of the splendidly active committee that the Women's Division of this relief work has brought about this winter. They seem to have any number of ideas tucked up their sleeves, and if it is not infringing on their rights of patent, this same plan might be introduced among other groups of workers in the arts who similarly need help in the passing throes of our immediate calamity. The painters could serve as captains to eager minded folk not too well acquainted with the inner mysteries of painting, and likewise the sculptors with more time than commissions on their hands could transmit something of their special enthusiasm and intelligence to parties curious as to the mechanics and motivations of plastic art.

Private collections, hitherto inaccessible to the general public, could be thrown open, under the proper sponsor-

ing, to these cruising groups, thus inaugurating a new form of charity for those whose treasures are the most they have to offer at such a crisis. This city is full of unknown shrines that should make such educational pilgrimages a rare privilege at any time. Those curious about the art of the muralist, mosaicist, jeweller, carver, cabinet-maker, scene painter, etc., could be grouped together through an agency such as the women of the architectural groups have instituted, and thus be given a priceless look-in on the arts. The recent figures given out by William Sloane Coffin, president of the Metropolitan Museum of Art, showing the falling off of museum attendance during the past year would indicate that increase of spare time and an extra zeal towards investigating the fine arts have little or nothing to do with each other. In America, our aesthetic activities are apparently commensurate with our moneyed assurances. Art, it seems, must be approached through a shining mist of success to give it genuine lure. But if our laggard worshippers were to be made acquainted with the fuller facts of art through an intimate, personal agency such as that provided by the Manhattan Cruises, then perhaps we might kill two birds with one stone by setting in motion a decent service of unlimited possibilities.



"TOBIAS AND AN ANGEL IN A LANDSCAPE"

This fine work has recently been acquired by a prominent collector from Böhler &amp; Steinmeyer, Inc.

By MAGNASCO

Scott Gives Epstein  
To Toledo as Henry  
Reinhardt Memorial

Mr. Stevenson Scott, of the well known art firm of Scott & Fowles, has just presented a bronze bust of The Duchess of Hamilton, by Epstein, to the Toledo Museum of Art, in memory of Mr. Henry Reinhardt. It will be remembered that Mr. Henry Reinhardt, father of the present owner of the gallery of that name, was a great friend of Mr. Edward Drummond Libbey, and cooperated with the latter in forming his fine collection, now bequeathed to the Toledo Museum.

## LOUIS C. TIFFANY

Louis Comfort Tiffany, the well known artist who established the Tiffany Foundation, which has aided so many young painters, died on January 17 at the age of eight-four. Mr. Tiffany, the son of the founder of the well known jewelry firm, became its president and director after his father's death. He was also president of the Tiffany Studios.

During his long and active life Mr.

Tiffany not only achieved distinction as an artist, but also devised new formulae in glass, the most famous being the well known Favril process, which was produced by the Tiffany Studios. In his painting he specialized chiefly in Oriental scenes, after having studied in America under George Pearce Ennis and Samuel Colman and in Paris with Leon Bailly. Honors at many important exhibitions, which took place between the years 1900-1910, in various centers both here and abroad, such as Paris, Buffalo, Dresden, St. Petersburg, Turin, St. Louis, Jamestown and Seattle, were bestowed upon the artist. These included a large number of gold medals. Within more recent date important awards were also tendered him in the Panama exposition in 1915 and the Philadelphia Sesquicentennial of 1930.

Mr. Tiffany was generally regarded as one of the earliest exponents of the modern art movement in the United States, and, at one time, his painting, glass and architectural designs aroused considerable controversy. He soon won wide recognition throughout the world and was made Chevalier of the Legion of Honor in 1900. During the latter part of his life his artistic ideas became rather conservative. However, it is interesting to note that modern trends in furniture design were anticipated in Mr. Tiffany's home some twenty years before their general adoption by the public.

As a philanthropist Mr. Tiffany was most widely known for his establish-

ment of the Louis Comfort Tiffany Foundation for art students at Oyster Bay. The purpose of this Foundation was, in the words of Mr. Tiffany, "art education, directed both to art appreciation and production within the scope of the industrial as well as the fine arts, and, as one means toward these educational purposes, the establishment and maintenance of a museum to contain objects of art."

Through this most generous endowment earnest young artists from all sections of the country are given an opportunity each summer to work out their special problems without expense of any kind. In addition to the beautiful estate, comprising some eighty acres, Mr. Tiffany deeded to this institution his complete collection of paintings, glass and other art objects for study purposes. The Foundation is maintained through a special fund of one million dollars. The work of the students at this school is well known through the yearly exhibits held at the American-Anderson Galleries, its twelfth annual show having included examples by more than three hundred artists in a great variety of media. Among the societies of which Mr. Tiffany was a member are the National Academy of Design, which in 1931 tendered him special honors in celebration of the fiftieth anniversary of his election; the American Watercolor Society, the New York Society of Fine Arts, the Architectural League, the Imperial Society of Fine Arts in Tokio and the Association Nationale des Beaux Arts in Paris.

RARE TAPESTRIES  
IN CHRISTIE SALE

LONDON—The fine collection of the late Frederick Seymour Clarke, featuring some especially rare tapestries, will be sold at Christie's on February 9. The dispersal also includes a group of Chinese porcelain, decorative furniture, near Eastern and other textiles and European pottery and objets d'art.

Probably the finest of the tapestries in the collection is an Enghien panel of superb design and color, which has been illustrated in W. G. Thompson's *The History of Tapestries*. Likewise reproduced in this same publication is a fine Brussels weave with the signature of Peeter van Sinau of the XVIIth century. Other signed pieces include a Flemish Diana subject by Simon Bouwens of Antwerp and a pair of Lille panels by Jean Bouchez of the XVIIIth century. An important specimen from the Mortlake looms is woven with a subject emblematical of the months of July, August and September, and dates from the XVIIth century. Other specimens of Brussels, Oudenarde and Paris manufacture should further be noted.

Fifteen Oriental rugs, including a large number of Persian examples, are a further attraction of the collection.

ELSBERG TAKES  
NEW QUARTERS

Mr. H. A. Elsberg, who has been recognized for many years as an outstanding authority on antique textiles, has recently engaged new quarters in the Fuller Building, at Fifty-seventh Street and Madison Avenue. Mr. Elsberg has been frequently consulted by our foremost museums about the arrangement of period rooms, and has rendered in addition valuable assistance to fabric and textile departments in these institutions. Interesting and unusual items to be found in his own collection, regarded as one of the largest in the world, feature many of the pieces which he loaned to the Pennsylvania Museum on the occasion of their opening last year.

NEW YORK  
AUCTION CALENDARAmerican-Anderson Galleries  
30 East 57th Street

January 24-28—Early American furniture and art collection of the late Charles H. Tyler of Boston. Now on exhibition.

National Art Galleries  
Rose Room, Hotel Plaza

January 27, 28 at 2 P. M.—French furniture, tapestries and art objects collected by Baron Wilczek, sold by order of the present owner, with additions from other sources. Exhibition, Sunday, January 22.



# PAINTINGS FROM THE BAHR COLLECTION NOW AT WORCESTER

## The Supreme Art of the Chinese Masters Brilliantly Revealed by Rare Paintings Covering a Wide Variety of Subject

Chinese paintings from the A. W. Bahr collection, some twenty in number, on view in the Worcester Museum Inaugural Exhibition, call for more detailed treatment than we were able to give in last week's issue of THE ART NEWS. The display covers the art of Tang, Sung and Ming periods, and illustrates a wide variety of subjects. The major groups comprise landscapes, figure, fish and animal studies, while a tree and a flower painting further enrich the representation. This exhibition gathers together such a showing of the supreme art of China as has never before been seen at one time in the West, and thus takes on the character of an epochal event.

Anyone who may think this statement exaggerated has only to look at the catalog of the great Berlin exhibition, or that of the one held in Munich, or of any other similar display. The lack of depth, and even bad drawing, in the average of the paintings will be apparent, if not at first sight, after comparison with really first class examples. Then consider the museums. Outside of the Museum of Fine Arts, Boston, which undoubtedly has a number of masterpieces, where will you find in the West more than a very few first class paintings gathered together? It is a sad fact too well known to the student, that to find examples worthy of this great art involves long and costly journeys.

Boston, in addition to the finely selected group of Sung paintings, has the famous Yen Li Pen Emperors' Scroll, which takes a prominent rank among the extremely few examples of Tang painting hitherto thought to have survived. The Freer Gallery, Washington, can show, over and above the Ku Kai Chih, a few good Sung and Ming pictures. The Detroit Institute of Arts owns a fine Chien Hsuan and Pennsylvania Museum has in its permanent collection the fine early landscape of "Misty Mountains," a handscroll and a few album leaves. Add to these the "Starving Horse" in the Del Drago collection, and a few pictures in private aggregations, which the student must worm his way to see, and the ground is pretty well covered as far as this country is concerned.

In London, the Ku Kai Chih, and a few other fine paintings, not forgetting the large Tun Huang collection, make the British Museum the natural center for this art in Europe. Then Mr. Stoclet's "Drunken Scholars" in Brussels must be studied, for this example has strong title to be included in the small group of Tang paintings hitherto known to us. Berlin and other Mu-

seums contribute a few fine pictures, and here and there in Europe a private collection will be found to contain a work of the first quality.

Chinese and Japanese collections known to connoisseurs yield a number of Sung masterpieces, but not as many as one would think. The likelihood of many first class paintings being hidden in China is thought to be very small. The Japanese, who have from the earliest times been great lovers of the art, may yet conceal a few gems, but on a large scale this is no longer possible. Even in the case of known works, the student must perforce content himself with reproductions.

This extreme rarity is therefore some justification for the seemingly outrageous enthusiasm and enjoyment which devotees of Chinese paintings manifest before the few great achievements in this field that come their way. The delight is perfectly healthy and natural, and is comparable in a sense to the joy of finding good coffee in England.

Coming to the special sources of enjoyment to be found in the Worcester exhibition, there is, among the hanging pictures, first, the Tang colored landscape. Following upon the very necessary degrading of many previously so-called Tang paintings, it has been temporarily assumed that only about three or four such compositions have survived. But now this landscape, and several others of similar type in the Bahr collection, provide entirely new material to work on. It is greatly to be desired that the researches on this subject undertaken by Professor Rowley of Princeton, and other eminent scholars, be available for publication as soon as possible.

In the meantime, we have only to look at these landscapes in the light of the descriptions of Tang painting in contemporary Chinese literature to realize that here is the pictorial reality. The cinnabar reds, lapis lazuli blues, malachite greens and shell whites, made from pulverized semi-precious stones, are used with an intensity which has an elemental quality. These compositions, made up of rising planes, and organized on an apparently static plan, are yet instinct with an extraordinarily intense drama and movement, which foreshadow the free emotional expression which came with the complete mastery of tonal perspective attained by the Chinese artist in the Sung period. The dazzling beauty of the colors, the jewel-like painting of the trees and clouds, and the immense inner life of these rare examples in the Bahr collection, are simply amazing. These qualities definitely distinguish them from the obvious attempts to paint in this manner made in later years. A valuable comparison is afforded with the fragments of early landscapes found among the Tun Huang banners, although most of these, being crude provincial works, fall far short of finished art.

Among the Sung hanging pictures on view in this exhibition, the "Ma Yuan," which we illustrate, is a work of first rank. However, its true quality will only be apparent to the trained

eye, which is able to allow for distortion of values in the reproduction. But to such a one, the distinction will easily be made between this perfect realization of the Chinese feeling for landscape and the many current examples which often seem reminiscent of outmoded paste-board stage sets once used for grand opera.

to express. It is well known that the Chinese master sets down not what he sees in a given view, but that ideally he expresses what he has learnt to feel within himself of the cosmic life of nature. Only a few men, even in the greatest period of Chinese art and philosophy, have been able to divest themselves so completely of personal

ence and reveal their inner and eternal life to his every sentient fibre.

It is only through such great paintings as these in the Bahr collection, as well as other outstanding examples, that one comes to understand the fundamental concepts of this great Chinese art, based primarily upon a deep understanding of nature's spirit. The speed necessitated by this medium demands in the artist supreme powers of concentration in order to express his vision with the sole means of a little ink and a few strokes of the brush. It is well known to art lovers that facility alone is worse than useless in a highly expressive art, and that where there has been nothing to say, nothing is expressed. And so, when a familiar Chinese painting is empty of life, it becomes a mere technical virtuosity. In such a work the mountains will not convey a real sense of their height, nor will they impress you with the necessity of their being climbed.

The Mi Fei is finely representative of the art of this daring innovator, who, turning aside from all the canons laid down and accepted by the greatest artists of the time, developed his own style of brush work. This highly personal technique is closely related to that of the Impressionists, except for his use of monochrome. The dynamic force which he feels in the mountains and marshes under rain is powerfully felt in his sustained brushwork; while at the same time these very peaks are an accurate observation of the ranges in Northern China.

The Hsia Quei is another beautiful example in this artist's finest style. These landscapes are immensely important, representing as they do, the highest expression to which the Chinese artist attains. The marvellous Dragon hanging picture must be considered in this group. So full of movement are the clouds of moisture breathed forth from this beneficent being that it is impossible to focus the mind long enough to discover where the brush has begun, or where ended. For, as you watch, the spirit of the dragon takes hold, and you seem to be transported into the purer air in which he reigns, until suddenly the tension is released, and you breathe once more the air of earth.

Space forbids detailed discussion of the superb figure studies in the exhibition. The art of the Ming period is represented by the rare "Lady Asleep on a Leaf" by perhaps the greatest artist of his time, Tang Yin. This delicate painting is illustrated on the next page, and was also reproduced in *Painting in the Far East* by Laurence Binyon of the British Museum. Among the Sung paintings, brief mention must also be made of a hanging picture, the "White Falcon," which, complete with marvellous calligraphy by the artist, the Emperor Hsuan Ho, is one of the finest renderings of this famous subject ever executed. In the group of handscrolls, the study of Fishes is remarkable for the almost symphonic rhythms of the composition, while the Yuan Horses illustrated in our December 31 issue is a marvel of vitality and spirited drawing.

The subtle suggestion and high degree of elimination employed by these artists, as well as the intense life with which they imbue every line, is of utmost importance to the modern artist in the West, who, engaged with some similar problems, can gain much from the study of the perfect achievement of the great Chinese masters.



LANDSCAPE

By MA YUAN, SUNG PERIOD

This masterpiece of Chinese painting is one of the group loaned by Mr. A. W. Bahr to the inaugural exhibition at the Worcester Museum.

The difference lies in a certain measure in the technique. And yet, it will be found that the quality of brush work, sensitive use of ink in rendering dark and light values, and what we call fine drawing—all of which go to make up the technique of the Chinese artist—cannot be divorced from the inner spirit which it is the painter's function

associations as to become the instrument of this tremendous expression. The creator of this landscape was one of these. He was such a man as the philosopher in the picture. This little figure sits on the rock, under the vast towering mountain, immovable and quiet for hours, until the hills and trees and water shall forget his pres-

## HOWARD YOUNG GALLERIES

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## AROUND THE GALLERIES

Ball, beauty spot of the Orient that is rapidly becoming to the traveling artist of today what Tahiti was to the nomad painters of a quarter of a century ago, figures once more in the work of John Melza Sitton. Fellow of the American Academy in Rome, who is making his New York debut at the Grand Central Galleries. He presents numerous silk paintings (in which he has been assisted technically by B. Kenneth Johnston, a fellow Balinese sojourner) as well as oils and water colors. He is also showing interesting native sculpture and masks used in various temple ceremonies. The silk panels, mounted kakemono-fashion with backings of Japanese brocade, are Mr. Sitton's most striking contributions, and their vivid color schemes, built around the rich wine-red flesh tones of the native figures, make a fine showing. The oils and water colors follow more conventional lines.

The January print show at Keppel's brings out a fine selection of modern works, mainly French, that range from Cezanne to Rouault, from Toulouse-Lautrec to our own George Bellows. The famous Cezanne "Bathers" is enough to form the *clou* of any show of this period, but there are especially fine color prints by Gauguin, Toulouse-Lautrec, Renoir and Pissarro to add a pleasing glint to the otherwise monochromatic display. Degas, Forain, Manet, Matisse, Redon, Von Gogh and de Segonzac are also included.

Henry Strater, at the Montross Gallery, has advanced considerably since his last appearance at this gallery. He has, on most counts, gone up several

rungs of the ladder. His canvases have a fresh resonance and a more modern feeling of accent and brevity of stroke that is indeed commendable. He enjoys an equal facility in handling figures and landscapes, and the result is an exceptionally well balanced exhibition.

The Marie Sterner Gallery is featuring paintings and drawings by Angele Watson, for the most part striking documents of various and contrasting types of people. Perhaps her most vigorous patterns are achieved in her negro studies. She has a flair for large, simply defined silhouettes against light grounds, and she also knows the value of a simple, flowing line. There is a direct attack in much of her work that often suggests a masculine viewpoint

and handling. One of the outstanding personalities in her series of portraits in line is Gene Tunney.

The architectural wing of the Museum of Modern Art, under the direction of Philip Johnson, is showing in the fourth floor galleries a group of specially prepared photographs illustrating the early development of the American skyscraper in Chicago between the years 1870 and 1910. The pioneer achievements of H. H. Richardson, Louis Sullivan and their immediate followers are graphically set forth, together with explanatory notes on the various edifices and the styles and transitional steps involved. The exhibition is mainly for those specialists in American architecture who care for the beginnings of our skyscrapers as

well as their conclusions, and the whole display represents a fine bit of scholarly investigation and compilation on the part of Mr. Johnson and his associates.

But as far as I am concerned, the exhibits that fill the various top rooms at the Modern Museum are inexpressibly dreary, and no matter how important they may be from a chronological point of view, I am unable to respond to their blandishments. They bring to mind all too forcibly the ugly side of one of our ugliest cities, and while I can mentally appreciate the struggle that these pioneer designers went through in order to carry the building idea from pure masonry construction into the succeeding stages of masonry plus steel.

However, I have no doubt that this

special phase of American skyscraper construction should be properly exemplified, and as the exhibition journeys on from place to place, it would most likely find many an ardent response from those who look out on the American scene with the same vigilant glance as Mr. Johnston's. He tells me that the exhibition is going to be presented in Germany at the end of its American tour and that people in this country are far more cognizant of the early run of things architecturally in America than we are ourselves. The other architects, beside Richardson and Sullivan, whose work is featured in this exhibition, are Major William L. Jenney, Dankmar Adler, Frank Lloyd Wright (early work), Burnham and Root, and Holabird and Roche.



"LADY ASLEEP ON A LEAF"

This famous example of the artist's brush, reproduced in Laurence Binyon's *Painting in the Far East*, is accompanied by two eulogies written on silk. One is composed by the contemporary Ming critic, poet and scholar, Wang Chung, and the other by Wen Chi, who is equally well known for his poetry and scholarship.

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## Partridge Shows Rare Examples of Old Needlework

A superb exhibition of old English needlework, ranging from the Elizabethan period down to the early XIXth century, is now on view in the Galleries of Frank Partridge, Inc., for the benefit of St. Luke's Hospital Social Service. Many pieces in the display come from important English private collections and are chronicled in the most authoritative reference works on domestic needlework. A visit to the Partridge display therefore gives one a remarkable survey over three centuries of the embroiderer's art. And the works on view, from the large panels down to such small examples as a baby's christening cap, are all notable for their beauty of design and color. The rich fantasy of Elizabethan petit-point, the quaint stump work of the Charles II period, the exquisite "laid stitch" achievements of the Stuart and other eras and the amusing beaded designs, done during the reign of Charles II are all found in specimens of most unusual quality.

Probably the finest individual item on view is a set of three remarkable Elizabethan needlework panels, circa 1600, which are now seen in America for the first time, having been sent for this occasion by Lady Sackville of Knole Park. Like the early tapestries, these vivacious figural compositions, with their charming landscape backgrounds, are marked by a strong and instinctive feeling for flat mural decoration. Indeed this crispness and vivacity of execution may be observed in the smallest details of flower motives, castles, birds and animals. The Sackville panels are also notable for the perfectly preserved tones of brilliant blue, green and red, which form the dominant harmony. Also dating from this same period is a large needlework hanging, depicting the judgment of Solomon, which is so delicately executed that it almost resembles a tapestry. Two stump work val-



**IMPORTANT CHARLES II STUMP WORK MIRROR**  
ENGLISH, CIRCA 1650  
*This extremely fine example, decorated with figures of Charles II and Catherine of Braganza, is a feature of the exhibition of Old English Needlework held at the Frank Partridge Galleries for the benefit of St. Luke's Hospital.*

ances with a design of flowers, stems and fruit, issuing from a cornucopia, display a pattern used exclusively on ecclesiastical needlework during the Tudor period.

Turning to the Stuart examples, one notes especially the important double casket in "laid stitch" which was shown at the exhibition of antique English needlework held at Bathurst House in London, March, 1926. On this occasion, the remarkable preservation of this piece was commented upon by Queen Mary, who has long been a keen connoisseur of early English needlework. Her Majesty also remarked that this

specimen was in better condition than the one at Windsor. The many embroidered compartments with animal motives, the quaint scenes from the Old

Testament on the exterior, and the figures in court dress on the two doors, are but a few of the many details which invite a lingering study of this rare specimen. Several petit-point pictures of the James I period, devoted primarily to Biblical scenes, combine a naive delight in story-telling with a delicate fantasy and an almost miraculous feeling for design and color.

The preoccupation with subjects from the Old Testament, still continuing in the Charles I period, is illustrated by a number of fascinating petit-point pictures. One of the finest of these is a hanging from the collection of Percival Griffiths, Esq., which is reproduced in Seligman and Hughes' *Domestic Needlework*. Here we see Abraham and the Angels, the Dismissal of Hagar and Ishmael, the Story of Sarah and Isaac, The Judgment of Solomon and Balaam and his Ass, all combined in a single composition that is unified by a vivid delight in the human drama of each episode. Another example from this same period shows a King praying in his chapel with a bright light issuing from a window overhead.

An especially large group of diversified examples from the Charles II period reveals the new preoccupation with beadwork, which was characteristic of this era. This technique may be studied to greatest advantage in such pieces as a large mirror enhanced by stump work in elaborate design of animals, birds, flowers and insects; a very amusing basket with a great array of standing flowers around the edge, and a picture with a male and female figure standing in a bower of flowers. These remarkable pieces, like so many others in the collection, were loaned by Sir Percival Griffiths. Other specimens of this same era, which show the survival of pure needlework technique, include a most delightful rendition of the eternally fascinating story of Susanna and the Elders. Further to be noted are various panels in which classical influences appear, and a very rare pair of bellows (illustrated in *Domestic Needlework*), which ef-

fectively combine both embroidery and beadwork. This latter piece bears the date 1673. The remarkable stump-work mirror, which we illustrate, scarcely requires extended comment, since the beauty of its execution and its historical associations are apparent from our reproduction.

Another outstanding feature of the display is the unusually large group of embroidered Bible and psalm covers, which Mr. Partridge has brought together. In addition to their artistic interest, many of these specimens have an important historical association. These include an example with medalion portraits of Charles II and Catherine of Braganza from the Griffiths collection, which was included in the loan exhibition of art from the reign of Charles II, held in London in 1932. Another Bible, embroidered on satin in gold bullion and colored silk with figures of David and Moses, is similar to two specimens ordered from John Morris by the Bishop of Chichester in 1632 for the Prince of Wales and the Duke of York.

The favorite subject of Hagar and Ishmael is found in delightful interpretation in two James II petit-point pictures, which both reveal the wealth of imagination and delicate observation of detail with which these patient early workers animated their scenes. The charming fantasy of the mermaid and fish motives in the one piece and the remarkably executed border of animals, birds and insects in the other might well be the despair of modern artists who seek to revive the old traditions of this art.

Visitors to the exhibition should also especially study the unique set of early XVIIth century falconers' accoutrements, which was left at Wroxham near Banbury by King James I as a souvenir of his visit to Lord Dudley North. The set as a whole is a wonderful example of Jacobean art, produced while the Elizabethan influence was still strongly felt.

Space forbids further detailed men-

(Continued on page 13)

## H. A. ELSBERG

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## January 24-28 Sale Of Tyler American Items Announced

Twelve hundred items of early American furniture, pottery, porcelain, pewter, silver and Sheffield plate, glass, etc., from the private collection of the late Charles Hitchcock Tyler of Boston, Mass., are now on exhibition at the American-Anderson Galleries prior to dispersal the afternoons of January 24, 25, 26, 27 and 28. One of the original members of the Walpole Society, Mr. Tyler was famous for many years as one of the outstanding private collectors of Americana in New England. By his will a large part of his collection was left to the Museum of Fine Arts, Boston. The present catalog consists of objects removed from his country house at Beverly, Mass., and his town house on the Bay State Road, Boston, as well as duplicates of pieces in the Museum bequest. One of the most comprehensive groups of Staffordshire figures, lustre ware, Oriental Lowestoft, and Bennington pottery offered in many years forms part of this collection. The furniture, consisting mainly of XVIIIth and XVIIIth century maple and mahogany, chiefly the product of New England, New York, and Pennsylvania cabinetmakers, comprises notable highboys, lowboys and secretaries as well as attractive smaller pieces such as chairs, tables of various types and an interesting group of mirrors.

Among the interesting New England pieces, there are three charming Sheraton mahogany examples—a folding writing and work table, believed to be by John Seymour of Boston, about 1800; an inlaid card table of fine quality and a tambour cylinder desk, about 1810. Handsome Chippendale furniture in this category includes a carved claw and ball foot lowboy, and a serpentine-front bureau. Characteristics of Chippin's workmanship are to be noted in an interesting Queen Anne tray-top tea-table, circa 1760, with beautifully pierced and shell-carved apron.

Among the richly carved Pennsylvania pieces of the XVIIIth century are a Philadelphia Chippendale claw-and-ball foot lowboy, attributed to Savery or Gostelowe and a fine walnut chest on frame with trefoil feet. XVIIIth century Chippendale further comprises a rare winged arm chair in the original leather upholstery, displaying fine acanthus carving on the cabriole legs, and a pair of fine carved apple-wood side chairs of Philadelphia type. Queen Anne XVIIIth century maple pieces feature a flat-top highboy with warm brown finish, and a rare tray-top table of delicate workmanship.

Mahogany pieces of the late XVIIIth

or early XIXth century are also well represented in the sale. Of these we may mention especially a pair of fine Sheraton card tables, with the name of the maker, "S. Tenney," burnt in under the frames; a set of six New York Hepplewhite shield-back chairs similar in inlay and festooning to those shown at the Girl Scouts Exhibition, and a Hepplewhite tambour-secretary in the typical inlaid mahogany and satinwood of this maker. In the group of sofas, one finds a Duncan Phyfe example about 1805, with curved arms and dart and drapery carving; two Sheraton specimens which are practically companion pieces, and an Empire piece of gondola shape, richly carved with the favorite motives of the period.

Earlier cabinet work is also found in some unusual specimens, among them being two rare oak and pine gate-leg tables of the vase-trestle type. These pieces, which show only slight divergencies, date from about 1690 and are notable for their fine patina. Of the William and Mary period, one notes a maple six-legged highboy, a walnut trumpet-legged lowboy and a turned maple dressing table with vase baluster legs.

Among the clocks is a rare mahogany miniature grandfather specimen made to set on the shelf, bearing the inscription "John Bailey, Hanover" (Massachusetts about 1810). There is also a banjo clock of the Constitution and Guerriere type by this same maker. The mirrors include about forty examples of various periods featuring a fine XVIIIth century selection. Of these, two rare Hepplewhite wall mirrors, with typical inlay and parcel-gilding, are to be noted as similar to a specimen in the famous Louis Guerineau Myers collection, which was seen in the Girl Scouts' Loan Exhibition of 1929. Here, likewise appear a Philadelphia Constitution Mirror of the John Elliott type, and a rare early XIXth century piece surmounted by a carved spread eagle and crossed arrows.

An amazing array of rare English pottery includes examples by Ralph Wood, Walton and Wedgwood, as well as quaint Staffordshire figures of animals by Enoch Wood; the popular Toby jugs; statuettes after Morland and busts of such celebrities as Washington, Newton, Wesley, Benjamin Franklin and Milton. Many of the specimens in the latter category are similar to items in the Earle collection in the Hull City Museum, while others come from the collection of Sir Richard Hewitt, of Grimthorpe Hall, Lines. Outstanding among the Oriental Lowestoft is a rare XVIIIth century "Arms of Liberty" bowl, decorated with portraits of John Wilkes, M. P. and Lord North, and bearing various interesting legends. Other Lowestoft

pieces include a fine decorated armorial dish, covered urns, and other specimens much sought by collectors.

Rare and decorative silver, copper and purple lustre ware from the Sunderland, Liverpool, Bristol and Staffordshire manufactories, are also found in the dispersal. Especially notable in the Liverpool ware are several American historical pieces, with representations of various famous ships and engagements. There is also an excellent selection of the popular Bristol pink and copper lustre in tea-sets and other pieces for the table, as well as in the form of statuettes, flower-pots, wine-coolers, coffee services, etc. In the American pottery group, there are Bennington and Rockingham pieces of most unusual type, featuring the outstanding animal statuettes and ornaments, coachmen bottles, little Toby jugs, etc., and the much prized King Charles spaniel ornament. Most of the Bennington pieces bear the mark of this manufactory. Rare XVth and XVIth century stone ware from such English centers as Fulham and Nottingham constitute a further attraction of the dispersal, some long-beard jugs (one with the arms of Henry the VIIIth) and a rare Queen Anne salt-glaze jug, made in Staffordshire, being most notable. Interesting XVIIIth and XIXth century Whieldon tortoiseshell ware and some fine Wedgwood round out this large collection of English and American pottery and porcelain.

American silver includes some good tea-services by Boston silversmiths who worked about 1880, as well as earlier pieces of various types. To be noted among the English silver, are various handsome George III pieces by well known makers, as well as a small Queen Anne tankard and loving cups, porringers, candelabra, etc., from both the Georgian and Queen Anne eras. Fine XVIIIth century Sheffield plate features several pairs of the entree dishes with Georgian hall-marked solid silver handles and edges, which have become so exceedingly rare. In the first session, a group of early American and English pewter comprises a great variety of desirable specimens, among them being a twenty-inch charger and plate, made by Richard King of London about 1775.

XVIIIth century Delft polychromed faience, decorative paintings and American and English prints, as well as Oriental rugs are also comprised in the catalog. The decorative objects are particularly fine, and items of historical interest include a cast iron bell, about three feet high, inscribed: "Paul Revere, Boston, 1823." Constituting what is perhaps the largest ensemble of the kind ever assembled outside of a museum, are the hundred important examples of French bronzes of animal subjects, chiefly signed pieces by Pierre Jules Mene.

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## Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Dog Show in china and bronze.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Garl Melchers.

American Fine Arts Society Galleries, 215 W. 57th St.—Forty-second annual members' exhibition, to Feb. 5.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

A. W. A. Clubhouse, 353 West 57th Street—Mannequins illustrating the evolution of dress from Egyptian times to the present.

An American Place, 509 Madison Ave.—Paintings new and old by Georgia O'Keeffe, to Feb. 22.

Arden Gallery, 460 Park Avenue—Special exhibition of work by Gabriel Castagno, to Feb. 8.

Art Center, 65 East 56th Street—New materials, new products and new uses, under the auspices of the National Alliance of Art and Industry, to Feb. 14.

Artists' Gallery, Towers Hotel, Brooklyn—One man show of paintings by James Knox.

Averell House, 142 East 53rd Street—Sporting prints, modern sculpture and art for the garden.

Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—Stefan Von Aufsplat collection.

Barbizon Plaza Hotel—Paintings in gouache by Stuart Edie, to Jan. 28.

John Becker, 520 Madison Avenue—Water colors by Sam Charles, to Jan. 28.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Böhler & Steinmeyer, Ritz Carlton Hotel—Paintings by Old Masters.

Bourgeois Galleries, 123 East 57th Street—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn—Miniatures by the Brooklyn Society of Miniature Painters; biennial show of watercolors, pastels and drawings by American and European artists, from Jan. 24-Feb. 27; original color prints by American artists, to Feb. 6.—Opening of the new decorative arts wing; special exhibition of Egyptian art.

Brunner Gallery, 55 East 57th Street—Sculpture by Maillol, to Feb. 28.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chaff, 600 Madison Avenue—The Ma Chang Kee collection of ancient Chinese bronzes.

Carnegie Hall Art Gallery, 154 West 57th St.—Members' exhibition of paintings and prints.

Caz, Delbo Galleries, 561 Madison Ave.—Watercolors by Lyde Hardy, to Feb. 11; sculpture by Dr. S. B. Kahan, Jan. 27-Feb. 10.

Cheshire Gallery, Chrysler Building—Paintings and drawings by Charles Logasa, through Jan. 27.

Columbia University, Philosophy Hall—Walter Scott centenary exhibition of mss. first editions, etc.; Teachers College—Show of children's art work.

Contemporary Arts, 41 East 54th Street—Paintings by Francis Criss, to Feb. 4.

Delphic Gallery, 9 East 57th St.—Frescoes by Olle Nordmark; water colors by Evelin Bodfish Bourne.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—One piece exhibition of a sculpture by Zorach, entitled "Spirit of the Dance," paintings by Bernard Karfiol.

A. S. Drey, 680 Fifth Avenue—Special exhibition of Italian Primitives.

Durand-Ruel Galleries, 12 East 57th St.—Retrospective exhibition of paintings by Pissarro, to Jan. 24.

Ehrlich Galleries, 36 East 57th Street—25th annual exhibition of paintings of the Madonna. Mrs. Ehrlich—Antique furniture and gifts.

H. A. Elsborg, Fuller Bldg., 51 East 57th Street—Antique textiles of all periods.

Eighth Street Gallery, 61 West 8th Street—Paintings and drawings by John Graham, to Feb. 12.

Fearon Galleries, 25 W. 54th St.—Paintings by Roland Strasser, done in Bali.

Ferargil Galleries, 63 East 57th Street—Recent works of Luigi Lucioni; drawings by George Davidson, to February 1.

Fifteen Gallery, 37 W. 57th St.—Paintings and watercolors by Charles Hovey Pepper, Jan. 23-Feb. 4.

French & Co., Inc., 210 East 57th St.—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.

Gallery, 144 West 13th Street—Paintings by Terechovitch, to Jan. 24.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—One hundred selected prints from the Society of American Etchers, to Jan. 24; loan exhibition of the Albert H. Wiggin collection of Forain etchings, to Feb. 8; paintings by Jerry Farnsworth and work done in Bali by John M. Sifton, to Jan. 28; American Society of Miniature Painters, to February 11.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. R. D. Studio, 9 East 57th Street—Paintings and sculpture by Beata Beach, Dorothy Feigin, James Rutledge and Joseph Konzal, to Jan. 28.

Grant Studios, 114 Remsen St., Brooklyn—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt and his contemporaries; etchings by Dorsey Potter Tyson.

Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Indoor Art Market, 134 East 74th Street—Work by large group of artists.

International Gallery, 17 West Eleventh Street—Paintings by Solman, Sholl, Neal and Spivak.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Henry Billings.

Kennedy Galleries, 785 Fifth Avenue—Recent etchings by John Taylor Arms and Levon West.

Keppel Galleries, 16 East 57th Street—Etchings and lithographs by Whistler.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Prints by contemporary artists.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street—Memorial exhibition of the work of Gardner Hale, to Jan. 28; two Supreme Etchers.

Kraushaar Galleries, 680 Fifth Avenue—Paintings, prints and watercolors by American and French artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings and drawings by Charles Howard and photographs by Lee Miller, to Jan. 25.

Lilienfeld Galleries, Inc., 21 East 57th St.—Paintings by old and modern masters.

The Little Gallery, 18 East 57th Street—Hand wrought silver by Arthur Stone; decorative pottery by Maud M. Mason.

Macbeth Gallery, 15 East 57th Street—Flower paintings by C. G. Nelson, to Jan. 30.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—First one-man show of paintings by Andre Masson, to Feb. 11.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). European fans; print accessions of 1931-32.

Midtown Galleries, 559 Fifth Avenue—Paintings by William Palmer and 11th cooperative group show, to Jan. 29.

Millch Galleries, 108 West 57th Street—Landscapes by American artists.

Montross Gallery, 785 Fifth Avenue—Recent oil paintings by Henry Strater, to Jan. 28.

Morton Galleries, 127 East 57th Street—Watercolors by Edith Haworth, to Jan. 23; oils and water colors by Helen Young, Jan. 23-Feb. 6.

Museum of the City of New York, Fifth Avenue at 104th St.—Exhibit of New York toys of other days and of a new miniature group by Dwight Franklin depicting the construction of the Empire State Bldg. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays when museum is closed. Admission free except Monday, when fee of 25c is charged.

Museum of French Art 22 East 60th Street—Special exhibition of sculpture by Bourdelle.

Museum of Modern Art, 11 West 53rd St.—Early modern architecture; Chicago, 1870-1910, to Jan. 29; loan exhibition of seventy years of American art; American Folk Art; "Art of the Common Man in America."

National Arts Club, Gramercy Park—Members' annual exhibition of paintings and sculpture.

J. B. Neumann, 40 East 49th Street—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New School for Social Research, West 12th St.—Work by New York architects of modern trends; new murals by Egas; art of cosmopolitan America; woodcuts and etchings by Allen Lewis, to Feb. 4.

New York Historical Society, 170 Central Park West (76th Street)—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 578 Madison Avenue—Exhibition of religious paintings.

Frank Partridge, Inc., 6 West 56th Street—Special exhibition of old English needlework from the XVIIth and XVIIIth centuries for the benefit of St. Luke's Hospital.

New York Public Library, 476 Fifth Ave.—Centenary exhibition of Manet prints, to March 31; bookplates, pictorial and heraldic, to Feb. 28; America on stone, to Feb. 28.

Raymond & Raymond, 40 East 49th St.—Special exhibit held in cooperation with the printing house of Max Jaffe of Vienna. The making of fine prints, featuring reproductions of Breughel the Elder, to Jan. 28.

Rehn Galleries, 683 Fifth Ave.—Paintings and drawings by Henry McFee.

Reinhardt Galleries, 730 Fifth Avenue—Drawings by Rowlandson, through Jan. 28; portraits by E. Barnard Lintott, to Feb. 6.

Rosenbach Co., 17 East 51st St.—French prints, furniture, silver and objects of art.

Schulthels Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings and works of art by old and modern masters.

E. & A. Silberman Gallery, 137 East 57th Street—Old masters and works of art.

Marie Sterner, 9 East 57th Street—Paintings by Angele Watson, to Jan. 28.

Valentine Gallery of Modern Art, 69 East 57th Street—Seven paintings by Eilsheimus, to Feb. 15.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and panelled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Prints, lithographs and etchings by American and European artists.

Whitney Museum of American Art, 10 West 8th Street—Annual Exhibition of Acquisitions, to Feb. 15.

Wildenstein Galleries, 19 East 64th Street—Opening exhibition in the new building.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue—Old masters.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

### PARTRIDGE SHOWS RARE NEEDLEWORK

(Continued from page 11)

tion of the many beautiful examples of the art of needlework during the Queen Anne, George I and later eras. Many of the fascinating smaller objects in the exhibition are especially delightful and include such intimate mementoes of their periods as a Stuart knife-case, various cushions of all sizes; quaint bags with floral embroidery or beadwork, sprays of flowers and leaves; intriguing boxes; a miniature bellows, and such notably curious items as a "spider-charm," a love-token with parchment slip for messages, and a Charles I garter.

### FOREIGN AUCTION CALENDAR

#### BERLIN

March 6—The Goldschmidt-Rothschild collection.

#### LONDON

February 6—The valuable library of Frederick Seymour Clarke and books from the estate of the late Arthur Huntley Walker.

February 9—Tapestries, furniture, rugs and objets d'art from the collection of Frederick Seymour Clarke.

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**COMING  
AUCTION SALES**  
(Continued from page 12)

**NATIONAL ART  
GALLERIES  
WILCZEK FURNITURE**

Exhibition, January 22  
Sale, January 27, 28

French furniture, fine tapestries and art objects from the collection of Baron Wilczek will be sold by the order of the present owners at the National Art Galleries, Rose Room, Hotel Plaza, on the afternoons of January 27 and 28. Exhibition will commence Sunday, January 22. The dispersal also includes a large group of antique walking sticks, assembled by the same collector, a quantity of German and Bohemian glass, fine pieces of early Sheffield plate and English silver as well as a group of French XVIIIth century engravings and miniatures.

A number of excellent Brussels weaves are to be found among the tapestries in the dispersal, featuring a XVIIIth century panel signed by Orgh. A charming figural subject, with verdure background, is a handsome example of Flemish XVIth century work, while a rare Gobelin in silk entitled "The Surprised Nymph" belonged to the celebrated collection of the Baron de Pichon, and was for many years in the Hotel de Lauzen, his private mansion. An allegorical Aubusson panel of the XVIIIth century is also extremely decorative.

The furniture, which is mainly of the Louis XV and XVI periods, includes handsome examples of the delicate cabinet-work of both of these eras. There is also a magnificent replica of a secretaire à abattant by Charles Copino. Of the Louis XVI period one finds such specimens as a carved walnut marquise covered in Beauvais tapestry; a pair of laquees and carved fauteuils by Georges Jacob; a pair of rosewood chiffoniers of exceptionally fine workmanship, a delightful child's arm chair and a marquetry bonheur de jour, signed J. B. Vasson. Such pieces as a handsome trumeau mirror, a pair of arm chairs covered in needlework, and a number of exquisite commodes of various types are outstanding among the offerings of the Louis XV period.

A most unusual collection of antique walking sticks comprises curious examples in various woods, many carved and inset with silver and gold and others mounted in materials ranging from ivory to Dresden porcelain.

Some beautiful Georgian silver includes such highly desirable pieces as



"MISS B. N."

By KARFIOL

Included in the exhibition of the artist's work now on view at the Downtown Galleries.

gallery trays, sets of knives and entree dishes by well known makers of the period. Especially to be noted is an unusual silver coffee and tea service from the Lord Drummond collection.

A few pieces of Chinese porcelain and some rare French objets d'art of the XVth to XVIIIth centuries, mainly of ecclesiastical origin further round the collection.

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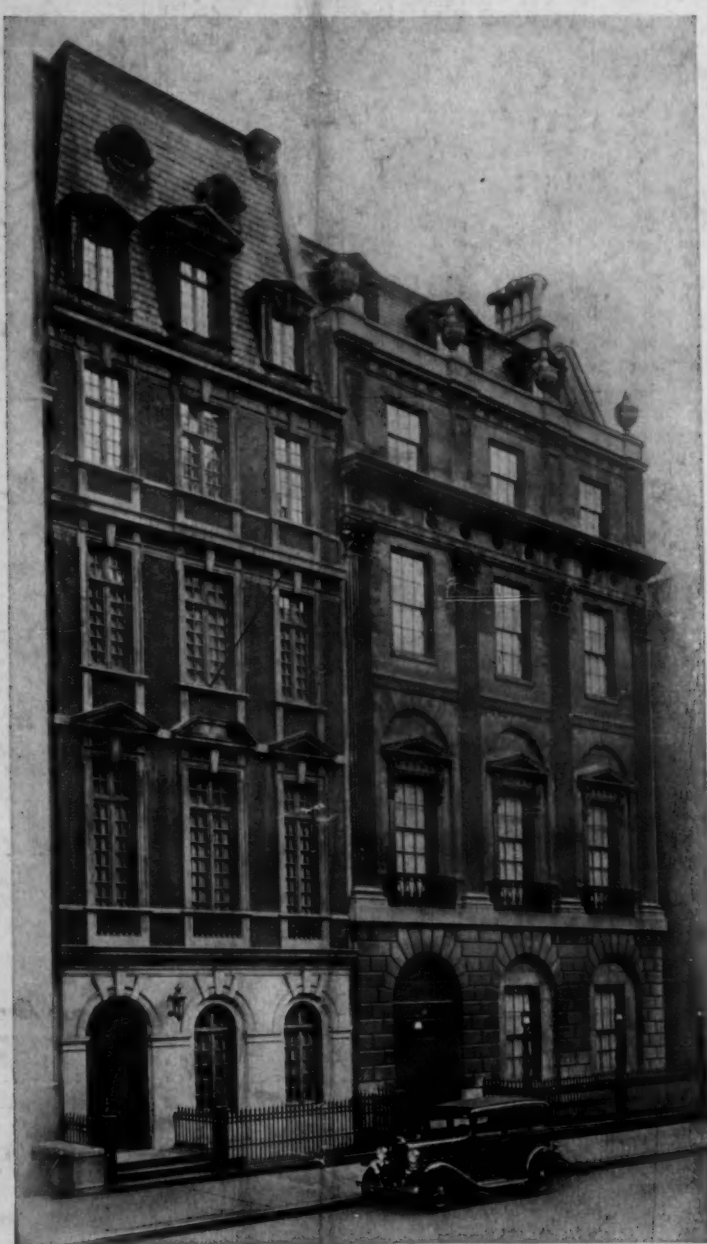


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